

Generative
Interactionism

Zinedepo/
Motel Spatie



Generative Interactionism

Generative Interactionism is a collective generative drawing program that is not about the quality of the drawing but about the quality of the interaction.

Instead of using executable code or algorithm to set off a blind mechanical process, this program uses *scribbling* as a generative engine.

Scribbling is the result of a continuous, automatic and effortless muscular movement.

It is a primitive gestural reflex out of which some of the fundamentals of the way we interact with the world have emerged .*

First, the program addresses the generative qualities of scribbling.

Then, and only then, it introduces instructions in order to create a dialectic between automatic and controlled processing.

The instructions limit degrees of freedom while at the same time the compressed energy increases the dynamics of the drawing.



A good example of such dynamics between automatic and controlled processing is the 'tag' as it is used by graffiti writers.

A tag is an automatic scribble, structured as a piece of text, and then executed, again, as an automatic scribble.

A positive effect of a *collective* scribble is that the process is very unpredictable. For example during this session around page 5, the four participants spontaneously started to walk around the table, sometimes counterclockwise, bumping into one-another.

Idealistically:

From an artistic point of view, the program represents a move-away from the materialism of the ‘objects of desire’ of art and towards an art that is part of a truly shared experience.

From a social-political point of view, with the drawing as a kind of landmark of the potential of the participants, Generative Interactionism might be seen as an embryonic playground for building or structuring a collective .

* For Example; Susan Rich Sheridan. *Neurological Significance Of Children's Drawing: The Scribble Hypothesis* (<http://www.drawingwriting.com/> (1997))

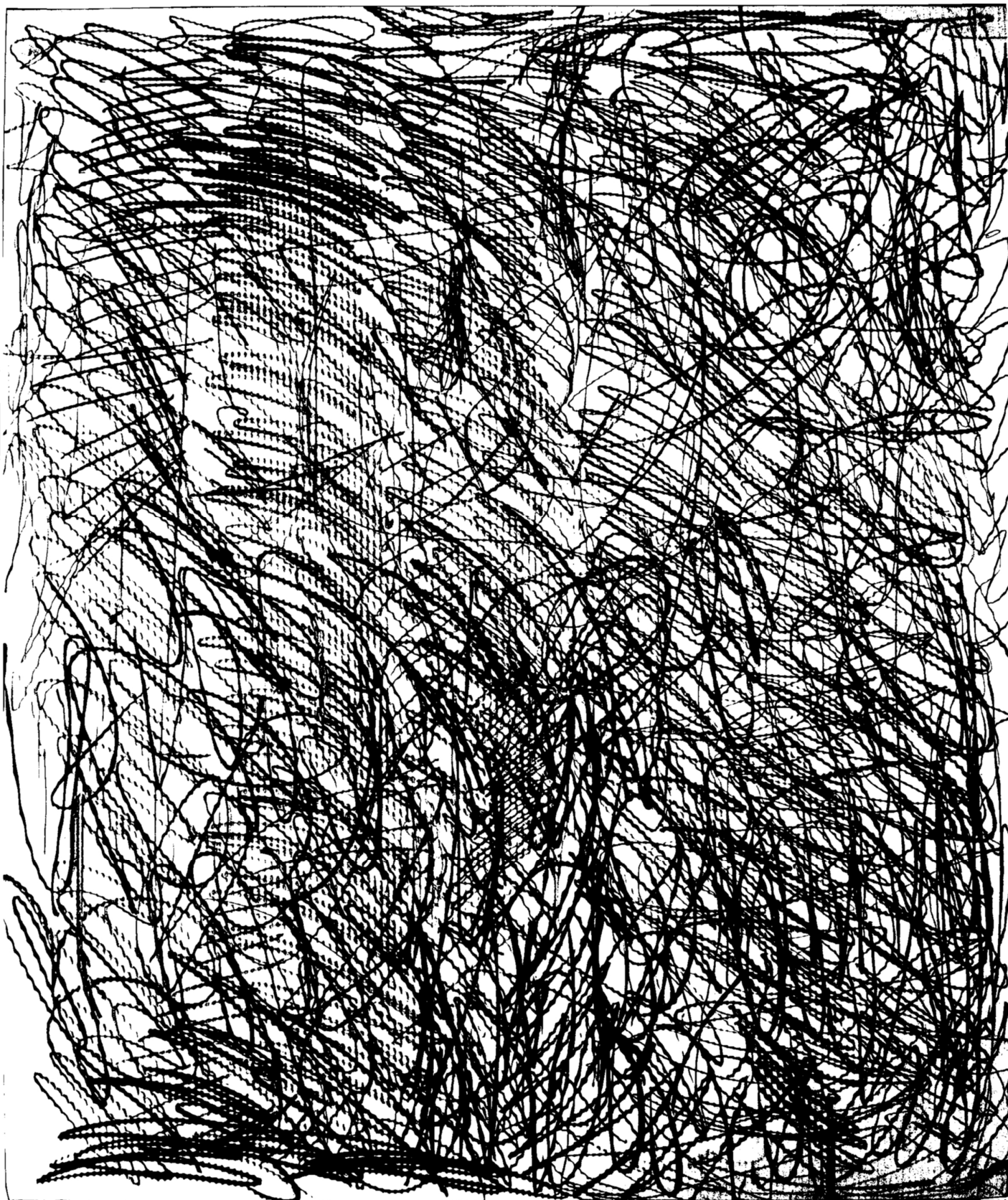
07.07.2016

4 agents
Drawing simultaneously

TASK

Processing a pile of cardboard plates (16 pc) in as short a time as possible.

Instructions are not binding,
you are not a machine.



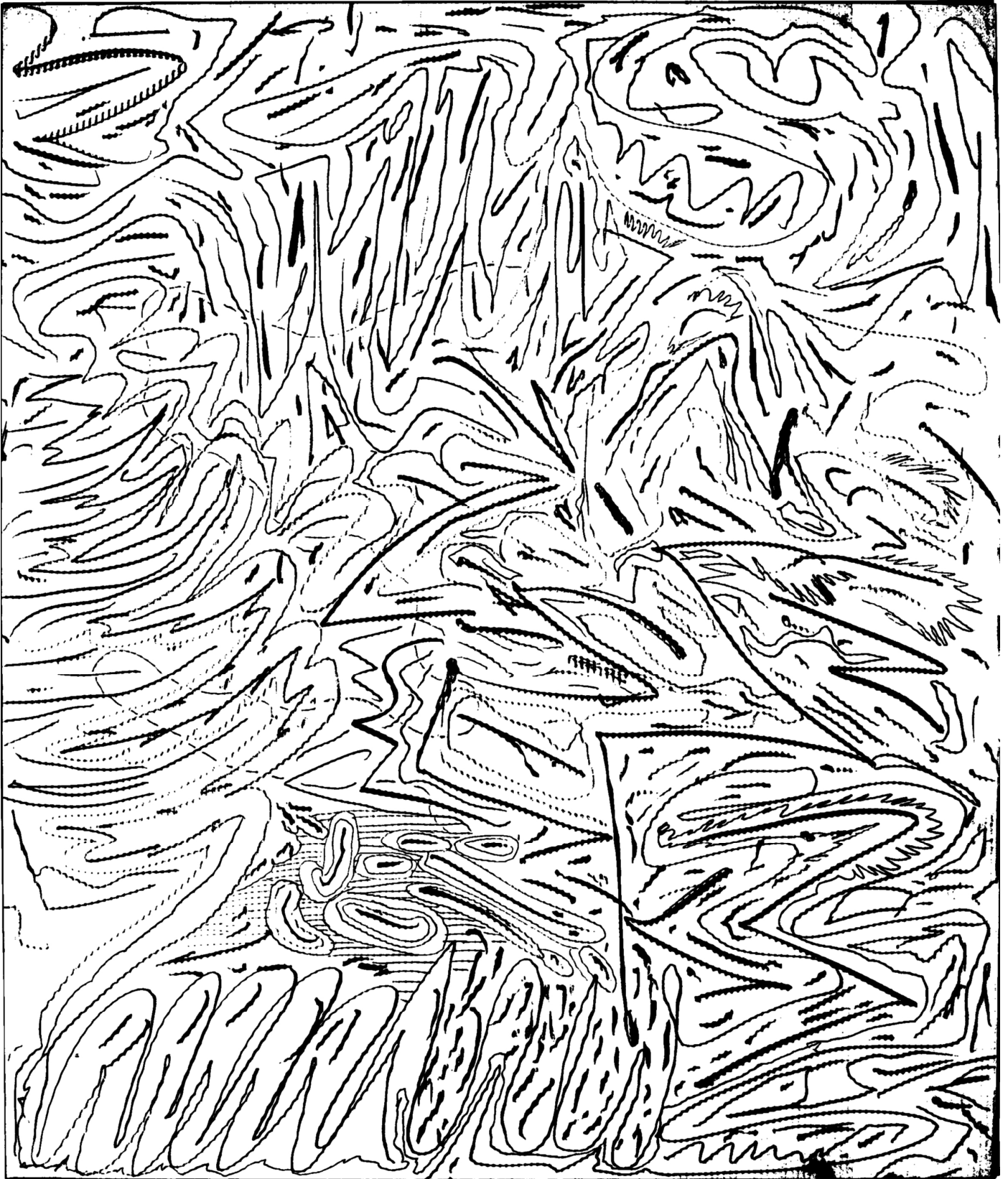
1

(as fast as possible);

Scribble until the plane is filled with lines



2
repeat (1)



```
3
repeat(1);
  lines do not cross
```



4

repeat(3);

draw lines that are clearly distinguishable from other
lines



5
repeat(3);
copy another line (sometimes)



6

repeat(3);

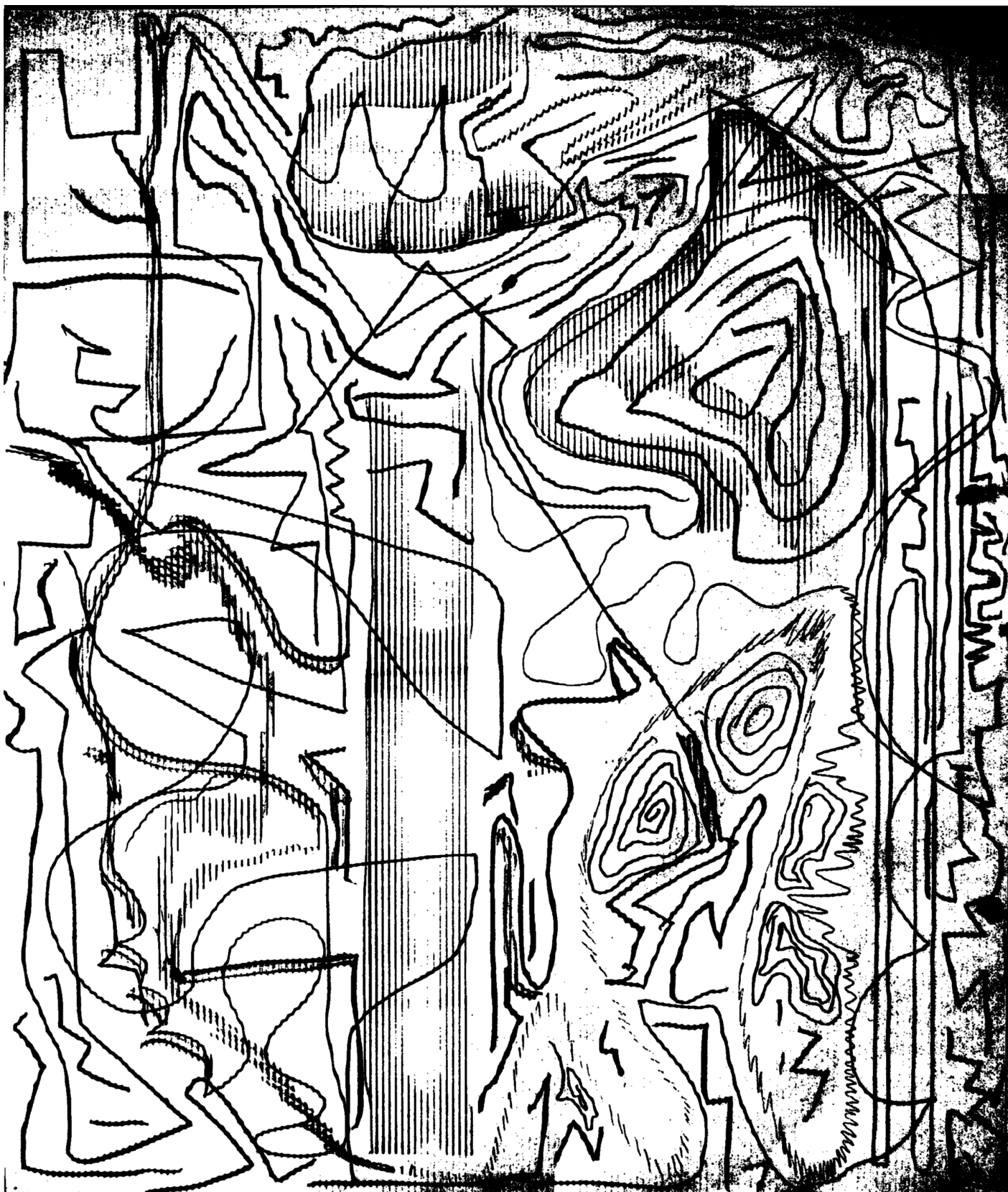
do not copy another line (with deliberate intent)



7

repeat(3) and sometimes(4,5,6);

rotate the plane once every ± 40 seconds



8

repeat (7);

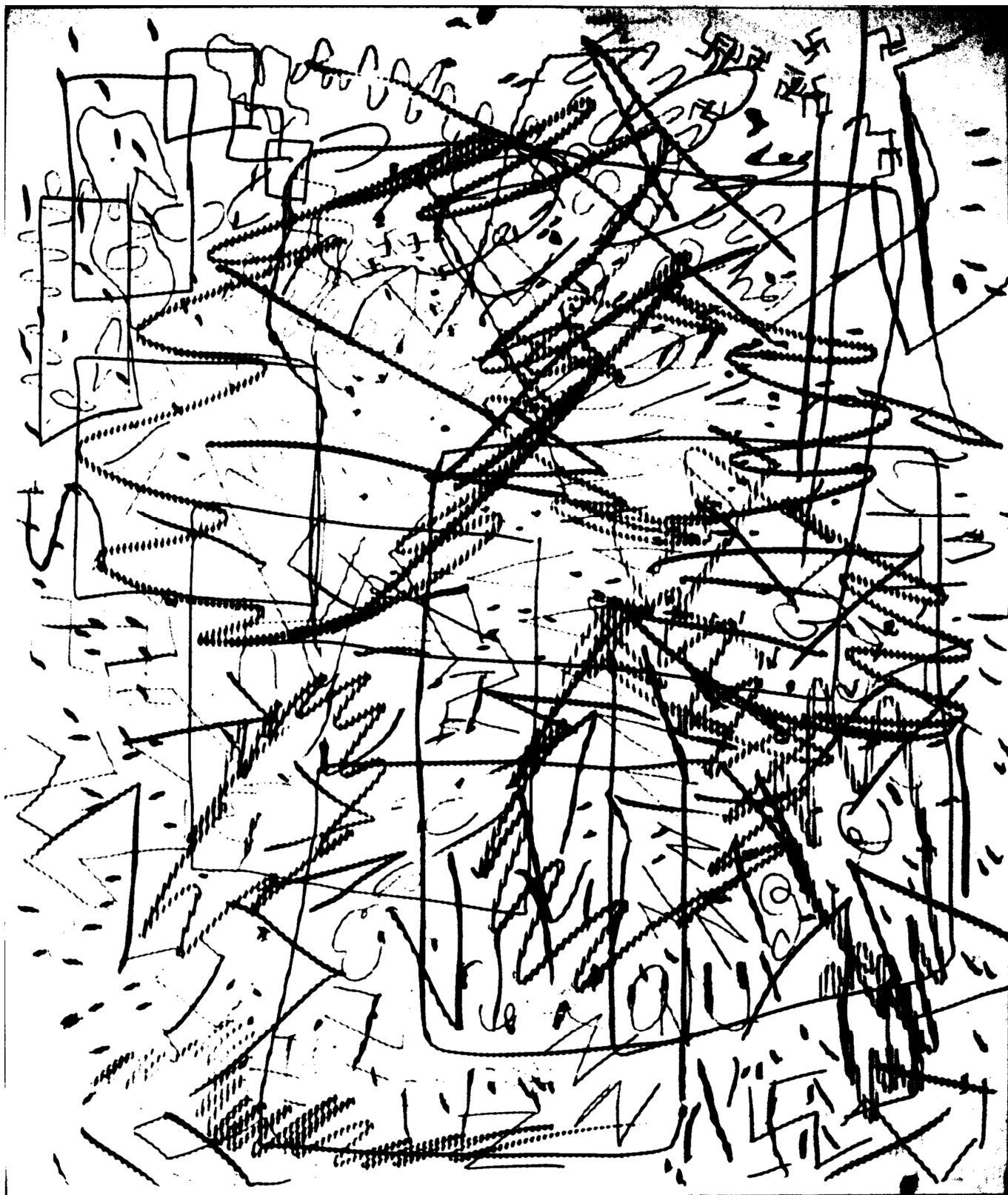
picture the line as a trace or track



9

repeat (7);

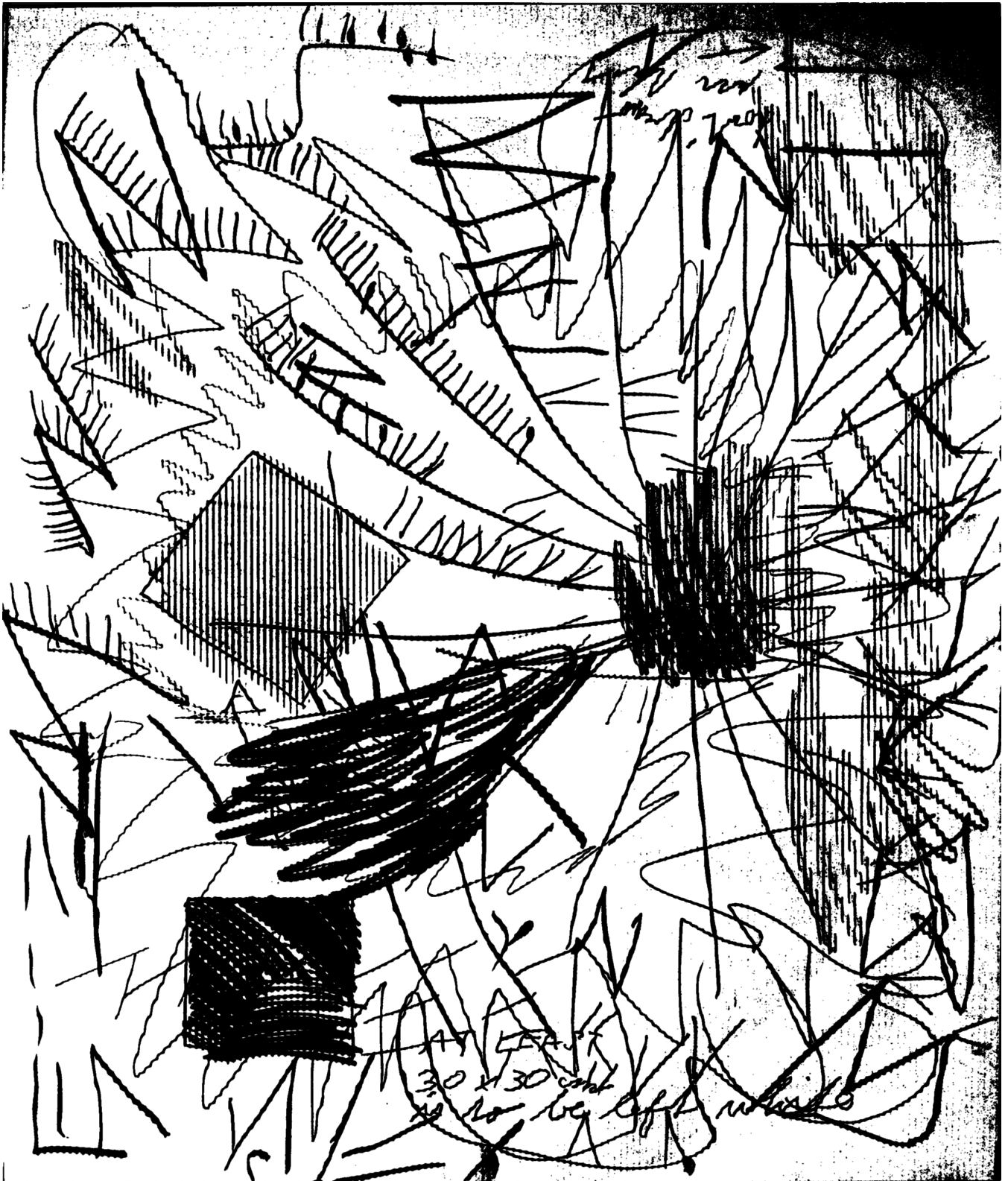
picture a character that could be responsible for leaving
such a trace



10

repeat (9) ;

develop the character, name it, and write the first letter
on the plane in front of you (costumes and props are
permitted)

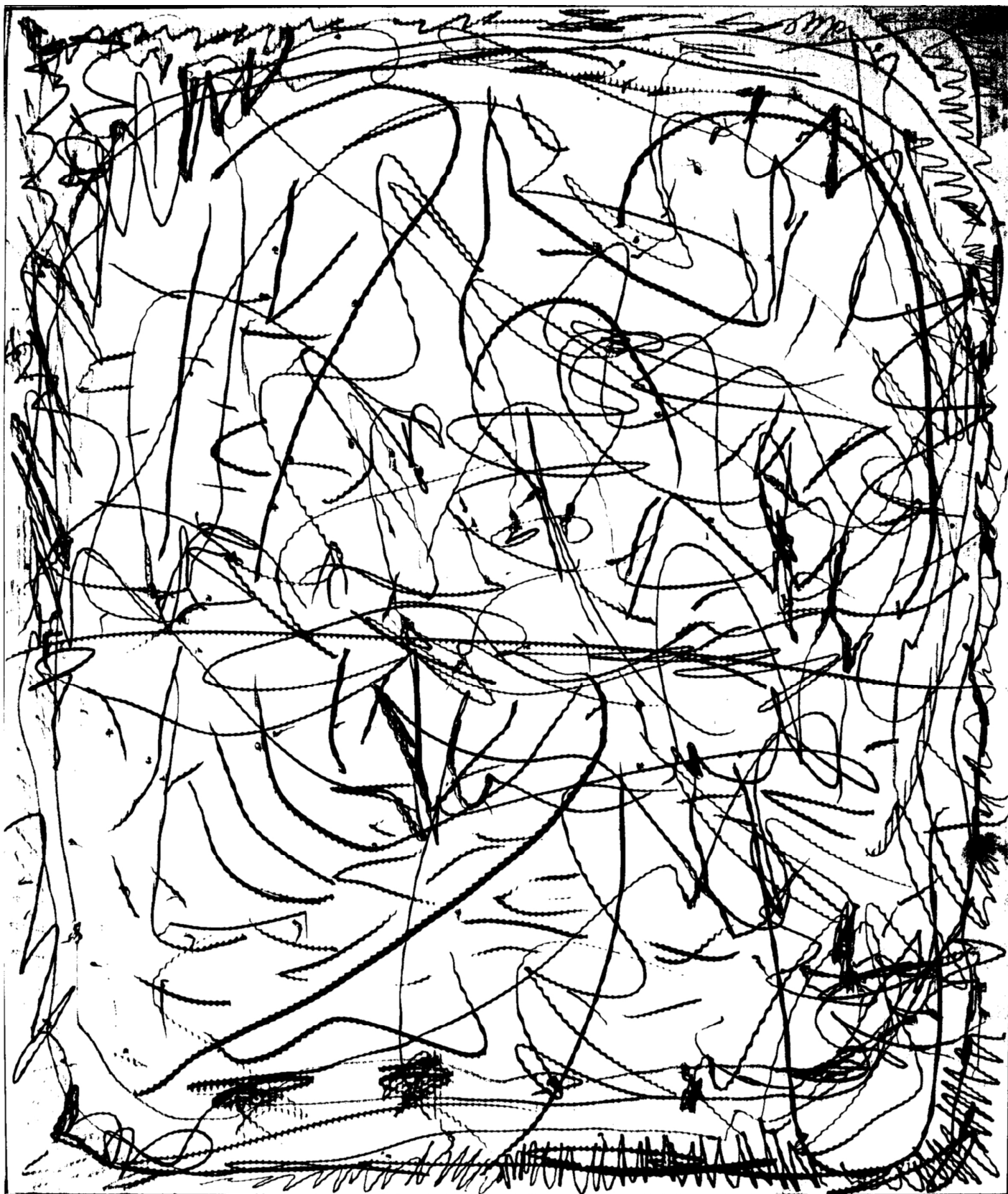


11

repeat(10);

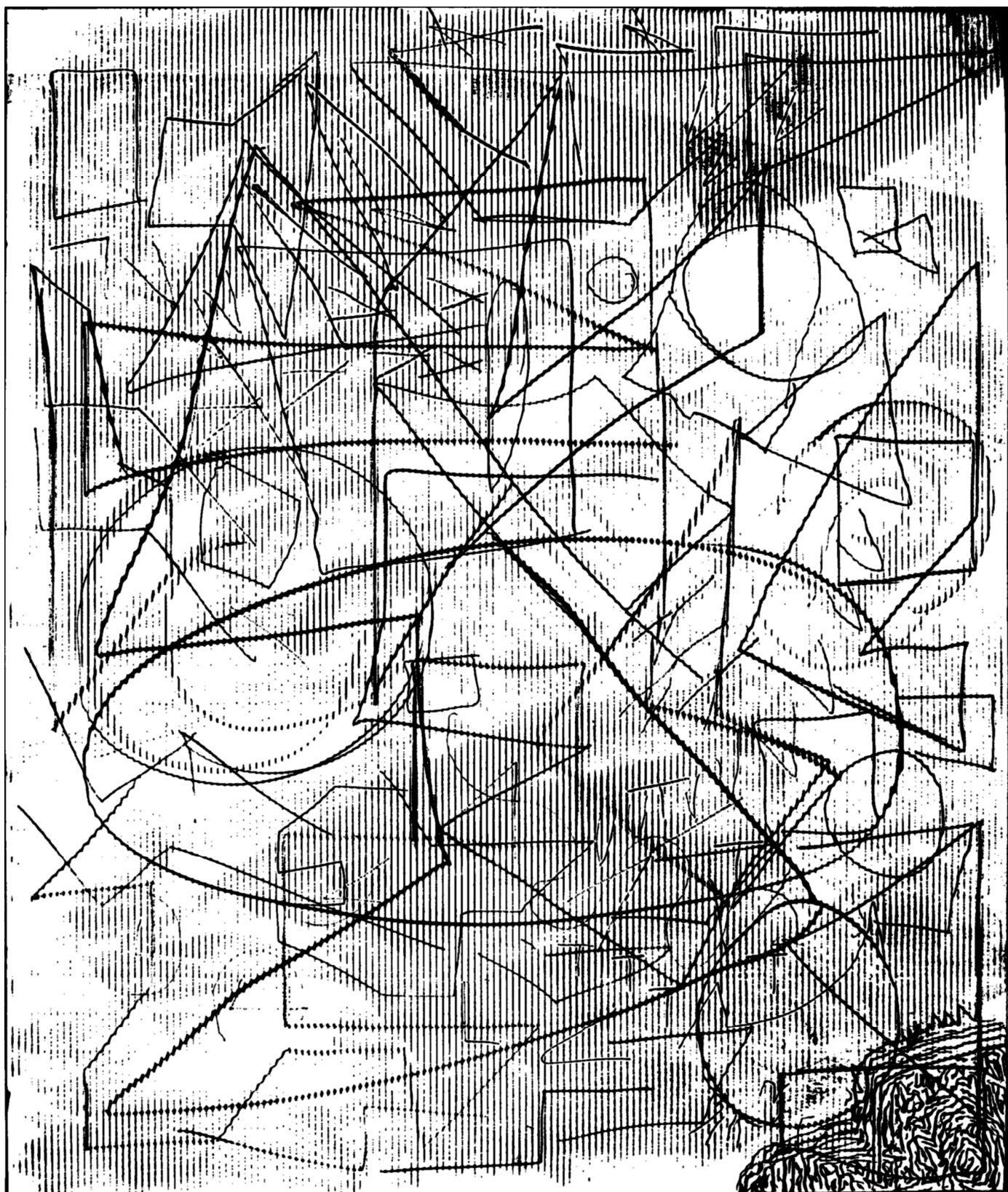
write an instruction for the character

(or draw it, even if it is some vague line, how its
interpreted is always subjective)



12

Move your instruction one position to the left;
repeat (11)

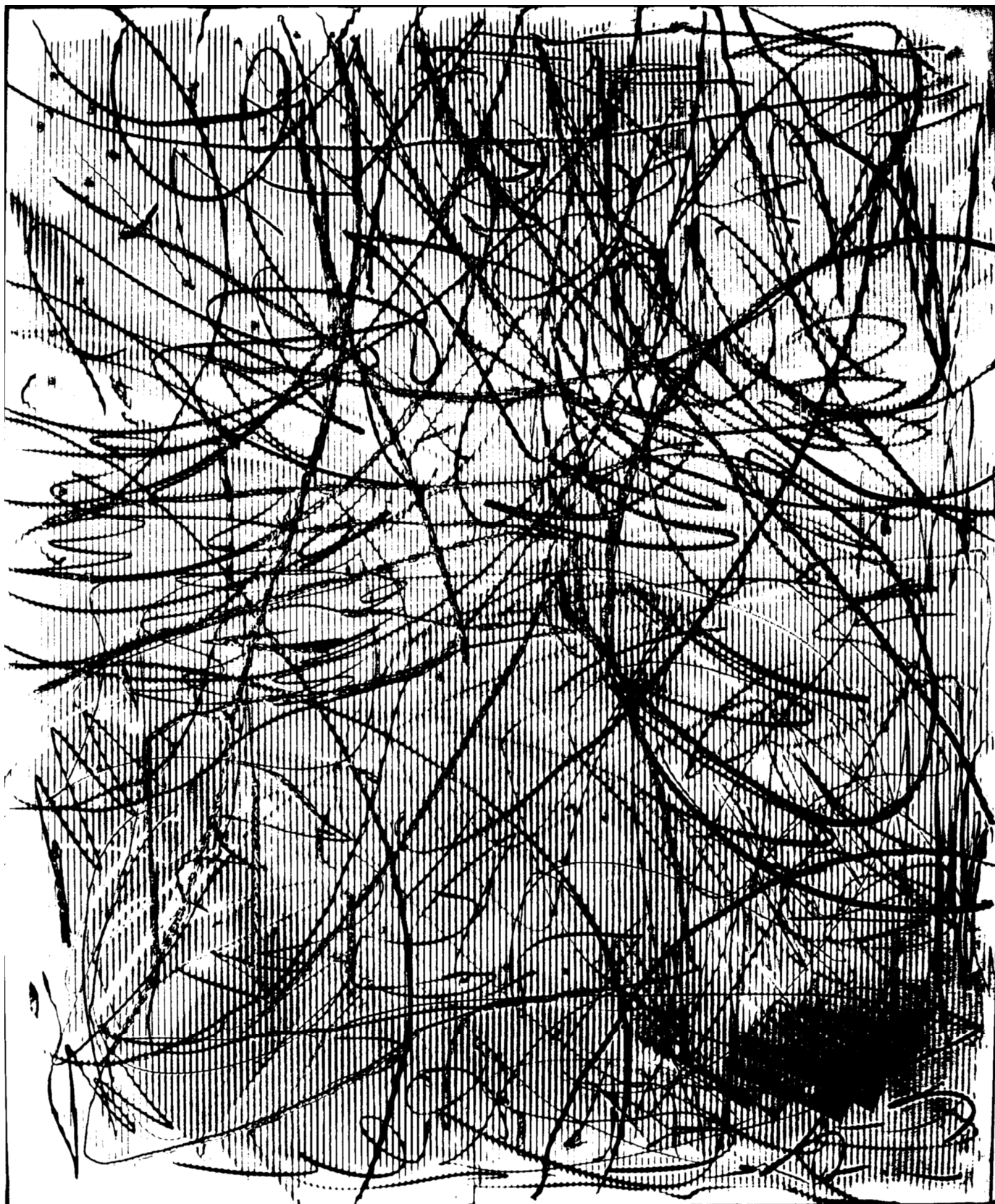


13
repeat (12);

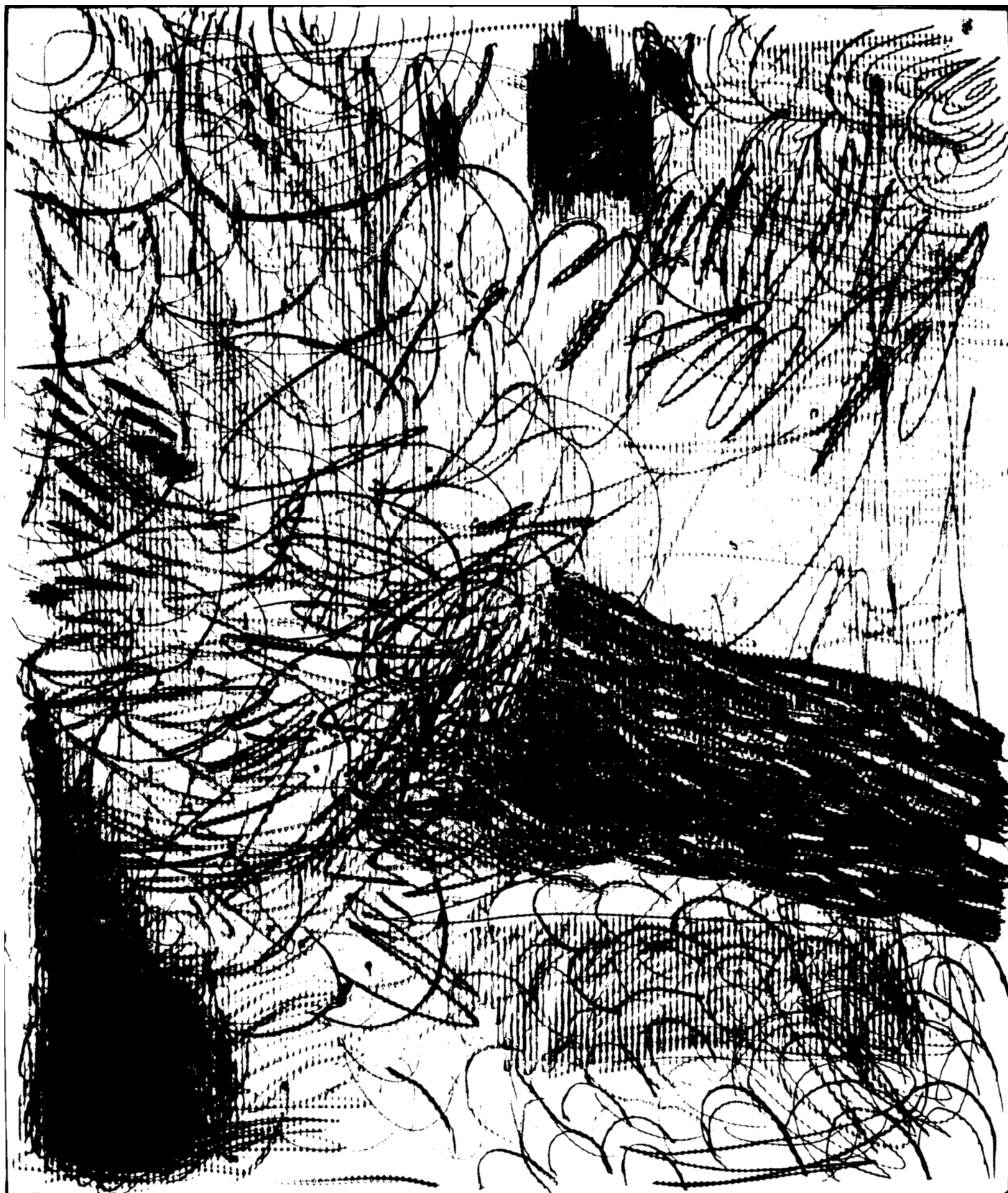


14

Make changes in the instruction in front of you;
(repeat(12) and evaluate the effect.



```
15  
repeat(1);  
  throw away the instructions;  
    print:16
```



How to end the process;
When you feel like you have finished, scribble around a single
point on the plane until all the other agents do the same.

References:

1. Pseudocode

From Wikipedia, the free encyclopedia

Pseudocode (..) is an informal high-level description of the operating principle of a computer program or other algorithm.

It uses the structural conventions of a normal programming language, but is intended for human reading rather than machine reading

(..)The purpose of using pseudocode is that it is easier for people to understand than conventional programming language code, and that it is an efficient and environment-independent description of the key principles of an algorithm. It is commonly used in textbooks and scientific publications that are documenting various algorithms, and also in planning of computer program development, for sketching out the structure of the program before the actual coding takes place.

No standard for pseudocode syntax exists, as a program in pseudocode is not an executable program.

(..)

Application

Textbooks and scientific publications related to computer science and numerical computation often use pseudocode in description of algorithms, so that all programmers can understand them, even if they do not all know the same programming languages. In textbooks, there is usually an accompanying introduction explaining the particular conventions in use. The level of detail of the pseudo-code may in some cases approach that of formalized general-purpose languages.

A programmer who needs to implement a specific algorithm, especially an unfamiliar one, will often start with a pseudocode description, and then "translate" that description into the target programming language and modify it to interact correctly with the rest of the program. Programmers may also start a project by sketching out the code in pseudocode on paper before writing it in its actual language, as a top-down structuring approach, with a process of steps to be followed as a refinement.

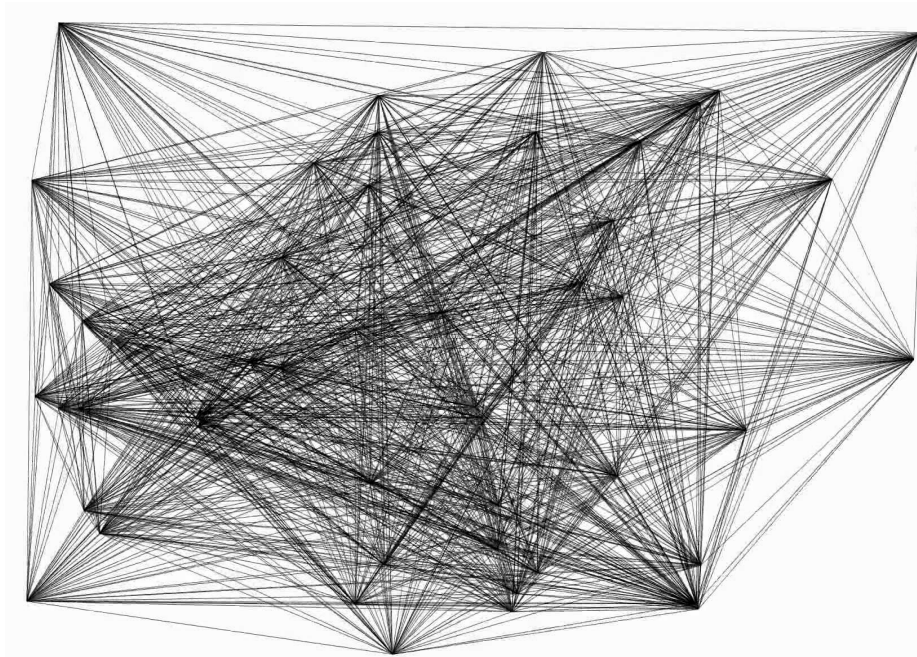
2. Composition 1960 #10 La Monte Young (1960)

to Bob Morris

Draw a straight line
and follow it.

3. Instructions for Sol LeWitt's Wall Drawing #118

“On a wall surface, any
continuous stretch of wall,
using a hard pencil, place
fifty points at random.
The points should be evenly
distributed over the area
of the wall. All of the
points should be connected
by straight lines. “
(Sol Lewitt 1971)



4. Generative psychogeography

Generative psychogeography, walking on algorithms as a means to explore the city, translates ideas from computer science to the real world.

programming .walk for dummies

Example 1

```
// Classic.walk  
  
Repeat  
  
{  
  
  1 st street left  
  2 nd street right  
  2 nd street left  
  
}
```

This .walk example shows the classic generative psychogeographical algorithm, that urban exploration haiku, written down like a pseudo-computer language .

With *.walk* socialfiction.org is combining the ancient with the modern, the mundane with the exceptional. Starting with walks based on algorithms (like second left, first right, third right, repeat), under the header generative psychogeography, gradually the project moved on into the conceptual collision of the digital with the absurd.

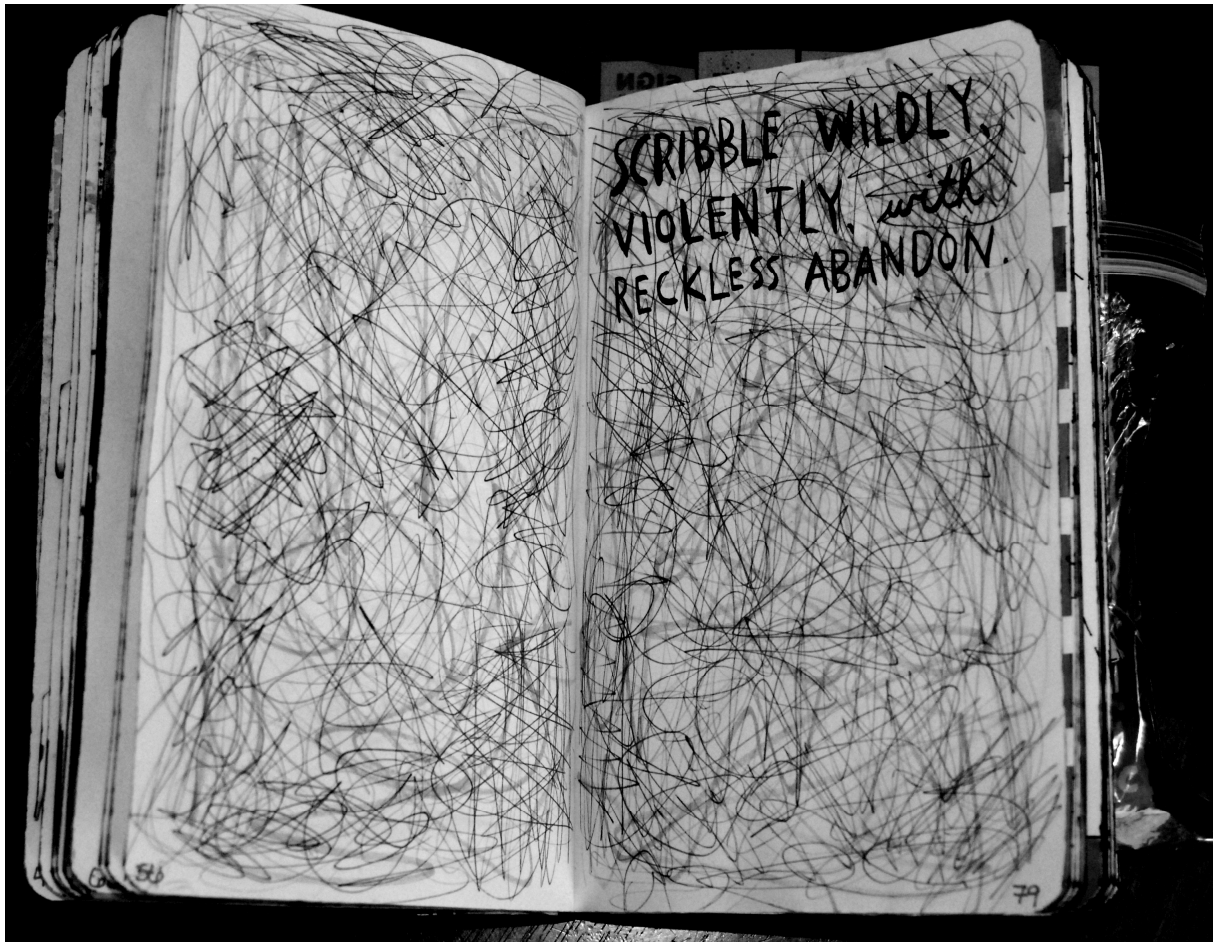
Generative psychogeography borrowed many ideas from the computer science gimmick the Game Of Life. Not many people realise that this funny but influential tool is actually capable of doing computations. So why not program a pedestrian computer, on which the software is run (or rather walked) on top of the city.

<http://cryptoforest.blogspot.nl/2010/11/technology-will-find-uses-for-street-on.html>

<https://transmediale.de/content/walk>

5. Wreck This Journal

Keri smith (2007)



“scribble wildly, violently, with reckless abandon”

“*Wreck This Journal*, an illustrated book that features a subversive collection of prompts, asking readers to muster up their best mistake- and mess-making abilities to fill the pages of the book (and destroy them). Acclaimed illustrator Keri Smith encourages journalers to engage in "destructive" acts-poking holes through pages, adding photos and defacing them, painting with coffee, and more-in order to experience the true creative process. Readers discover a new way of art and journal making-and new ways to escape the fear of the blank page and fully engage in the creative process” (amazon)

6. Conditional Design <https://conditionaldesign.org/>

Through the influence of the media and technology on our world, our lives are increasingly characterized by speed and constant change. We live in a dynamic, data-driven society that is continually sparking new forms of human interaction and social contexts. Instead of romanticizing the past, we want to adapt our way of working to coincide with these developments, and we want our work to reflect the here and now. We want to embrace the complexity of this landscape, deliver insight into it and show both its beauty and its shortcomings.

Our work focuses on processes rather than products: things that adapt to their environment, emphasize change and show difference.

(..)

to the beach

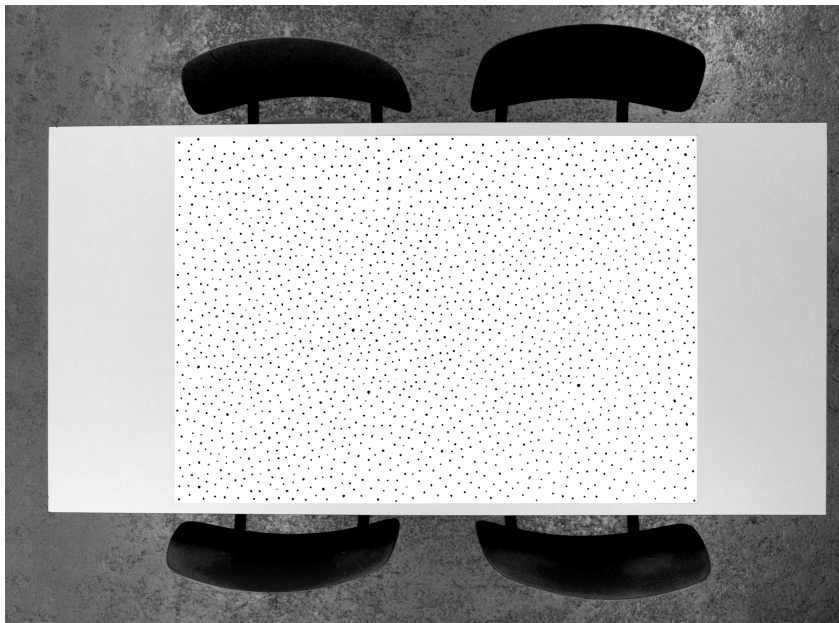
We did a workshop simulating a beautiful day at the beach.

(at night, at Lunas kitchen table)

Roel: "entering the beach on a sunny day you will look for an empty place and position yourself right in the middle". - A fascinating form of self organization.

Instructions

- Each turn, find the most empty space on the paper and place a dot in the middle of it.



custom rules

I really like this idea that you can set up a bunch of fairly simple rules and when you execute those simple rules you create something much more complex: emergent patterns that are not at all inferable from the original rules.

With this workshop we made custom rules for each other: very formal instructions on how to draw lines. We made these rules using templates, printed on cards, from which we could create our own custom rules.

For example: "The start of your green line must be at a tip of the last drawn red line."

We could do this workshop multiple times, create other custom rules every time, and thus have very different results every time. The result of this evenings session is just one of many.

Instructions:

- Play with four participants.
- Each participant has their own color pen: red, green, blue or black.
- Each participant starts with 2 custom-rule-cards: 1x card type 1, 1x card type 2.
- The participants take turns.


Each turn a participant first draws one straight line:

- None of the drawn lines may cross other lines, unless explicitly stated otherwise.
- Try to draw lines that work well with the other lines, within the given constraints.
- The participant must skip its turn if (s)he can't draw a line without breaking any of the custom rules.

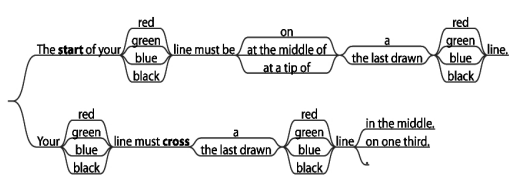
Then, only in the first two turns, (s)he must fill in a custom-rule-card and give it to the next participant:

- Combine parts of sentences together, by underlining them, to create a custom rule.
- Try to make a meaningful rule that goes well together with the other custom rules.

In general, try to cooperate to create the most beautiful drawing.



CUSTOM RULE :



CARD TYPE 1

7. Grids & Gestures <http://spinweaveandcut.com/grids-and-gestures/>

Nick sousanis

Quickly, have a look at your ceiling tiles or other grid-ish things around you. If you then imagine putting these features to music, you might have regular long notes on the tiles, some shorter notes, and maybe rapid staccato beats on a ventilation grill. Ok, now come back to a comics page – and think about the idea that in comics, time is written in space. Comics are static – and it's in the way we organize the space that we can convey movement and the passage of time. Unlike storyboards, to which comics are frequently compared, in comics we care not only about what goes on in the frame, but we care about the size of the panel, its shape, orientation, what it's next to, what it's not, and its overall location within the page composition. The way you orchestrate these elements on the page is significant to the meaning conveyed – there are some strong correspondences between comics and architecture in terms of thinking about the way the entire space operates together.

Having briefly thought about this, I want you to take a single sheet of paper (any size, shape will do) and drawing with a pencil or pen, carve it up in some grid-esque fashion that represents the shape of your day. It can be this day, a recent day, a memorable day, or a typical/amalgamation day. And then inhabit these spaces you've drawn on the page with lines, marks, or gestures that represent your activity or emotional state during those times represented. The emphasis here is to do your best to not draw *things*. (You can always do that later!) And also, you *can* leave space blank on your page – but that *has* to mean something. This isn't writing where you can finish a final sentence mid-page. Every inch of the composition is important in comics – so be aware of that as well. Finally, when I do this in class or with groups, I give people about 5-10 minutes to do it, so they have to make decisions quickly. Try to give yourself a similar limit.

